

EP. 4

S/B TK-43/

RUN TK-43/

TELECINE: DUR: 32"

Opening titles

S/I

- TJs: 1) SHADA
2) by Douglas Adams
3) Part Four

END TELECINE.

S.O.F.



TAPE STOP

- 2/4 -

2U, 5W, 4Y-cube

373. 2 U / 1. INT. SKAGRA'S SHIP. BRIG.

MS Chris feeling
 wall fg R. Pan R
 with him to LS K9
 around corner up R
 Hold K9.

(CHRIS AND K9,
 AS BEFORE.
 THEY ARE
 EXAMINING THE
 WALLS AGAIN)/

374. 5 W
 MS Chris, despondent.
 Tilt down with him
 to 2-shot with K9.

CHRIS: Not a clue.

ROLL BACK & MIX them away

S/I
 4 Y
 cube of light over mix

(AT WHICH THE
 LIGHT ENGULFS
 THEM AND THEY
 VANISH)/

375. 1 V
 High WA brig

(Break next)

66

3F 2G 5J 4K

288. 5 J / 4. INT. TARDIS.

Low deep 2-shot
Skagra/Romana

TARDIS IN FLIGHT

(SKAGRA AT THE
CONTROL CONSOLE.
WITH ONE HAND HE
TOUCHES THE
SPHERE, WITH THE
OTHER HE MANIPULATES
THE TARDIS CONTROL)

ROMANA: Any fool can dematerialise
a Tardis, but you'd be a real
safety hazard at the major controls.
That's why they're booby-trapped.

SKAGRA: That is not true.

ROMANA: How do you know? /

289. 2 G
CS sphere
Tilt up to CMS Skagra

(SKAGRA TAPS
THE SPHERE)

SKAGRA: My sphere holds the information

290. 3 F
MS Romana
Pan her L to Skagra

(ROMANA EDGES
TOWARDS THE
CONSOLE.

SKAGRA POINTS THE
SPHERE IN
HER DIRECTION -
EMITTING THE
VOICE BABBLE.

ROMANA BACKS OFF.

(on 3)

& zoom out to hold
2-shot Romana/Skagra

SKAGRA: (cont) I wouldn't come too
close if I were you.

ROMANA: I don't see why you're
interested in the type 40 when
you've got a perfectly good ship
of your own.

SKAGRA: Impressed were you?

(ROMANA DOESN'T
ANSWER)/

291. 2 G
MCU Skagra

I designed
it, but I shall need Time Lord
technology to find what the Time Lords
have hidden./

292. 4 K
Deep 2-shot fav Romana

ROMANA: You seem very concerned with
the Time Lords. What do you want?
Who are you?

SKAGRA: Have you heard the
name Salyavin?

293. 3 F
CU Skagra smiles

ROMANA: Salyavin! You're Salyavin? /

(SKAGRA SMILES)/

294. 4 K
CU Romana

No, you're Skagra.

(HE PUTS HIS HAND ON
THE SPHERE WITH THE
OTHER HE STARTS
SETTING CO-ORDINATES)

RECORDING BREAK /4 to J/

3Z, 4Y

405. 3 Z / 5 MODEL SHOT
CS Krarg Carrier

OVERLAY:

4Y - star backing.

3 brings in Krarg
Carrier from bottom
of frame (or top
of frame).

Slow zoom out as it
appears ENORMOUS,
to a fanfare of
trumpet, contra-
bassoon, etc!

(AGAINST A STAR BACKGROUND
WE SEE SKAGRA'S CARRIER
SHIP.

IT IS IN RELATION TO
THE SHIP HE HAS USED SO
FAR ABOUT THE SAME SIZE AS
A BATTLE SHIP TO THE
ADMIRAL'S LAUNCH.)

TAPE STOP

/S/B VT/

/RUN VT/

4S' 4L' 1N' 3G'

76. 4 S' /

WA Krarg Carrier

ROLL BACK & MIX

Tardis materialises

L fg

6. INT. KRARG CARRIER. COMMAND DECK.

(ONE WALL OF IT IS AN
ENORMOUSLY WIDE SCREEN/
WINDOW LOOKING OUT
OVER A WIDE STRETCH
OF THE GALAXY.

EIDOPHOR:
VT INSERT 1
- STAR
BACKING

77. 1 N'

MS Romana leaves Tardis

THE TARDIS MATERIALISES. /

SKAGRA AND ROMANA
EMERGE, SKAGRA
ACCOMPANIED AS EVER
BY THE SPHERE)

OVERLAY sphere's exit
in Studio C

ROMANA: Where are we?

Pan R with Romana to
wide 2-shot Skagra/Romana,
sphere on plinth up R

SKAGRA: On my command ship.

ROMANA (SNEERING):

What do you hope to command?

/4 to L'/

SKAGRA: More than you can
possibly imagine.

78. 3 G'

MS Skagra

Pan R to MCU Romana

She whirls around

ROMANA: I have a very vivid
imagination. /

SKAGRA: Then I suggest you
use it whilst it is still
yours.

RECORDING PAUSE

KRARG COMMANDER (OOV): Welcome
back, to your ship my Lord.

79. 4 L'

Krarg Commander leads

Krargs 2,3,5 to camera

(ROMANA SPINS ROUND TO
SEE WHERE THE VOICE
HAS COME FROM.

THERE IS THE KRARG
COMMANDER, AS
DESCRIBED, A HUMANOID
SHAPE APPARENTLY
MADE OF CRYSTALLISED
COAL)

RECORDING BREAK

/S/B VT/

/RUN VT/

RECORDING ORDER FOR SCENE 8:

- 1) Shots 83 - 87
Cams 4L'* 1M'* 3H'* 2Y*
- 2) Shots 80 - 82, 88 - 92
Cams 4K' 4F' 1M' 3H' 2A'

4L'* 1M'* 3H'* 2Y*

4K' 4F' 1M' 3H' 2A'

80. 4 K' /
O/shoulder Skagra
fav. screen
Sphere fg

8. INT. KRARG CARRIER. MAIN CONTROL.

(SKAGRA SETS UP
THE SPHERE ON A
CONSOLE) /

SCREEN:
VT INSERT 2
COMPUTER PATTERN

81. 2 A'
Tight 2-shot Skagra/Romana

ROMANA: Why won't you tell me? Why
won't you just say what you're
trying to do?

(SKAGRA LOOKS
AT HER QUIETLY
FOR A MOMENT.) /

82. 3 H'
Low wide 2-shot
Skagra/Romana fr. L

THEN HE LEADS OVER
TO THE WIDE
PANORAMIC SCREEN)

SKAGRA: Look here. Tell me what
you see.

ROMANA: Stars. Billions of them.

Shot 83: 4L'*
WA panoramic screen
Romana/Skagra fr. L
OVERLAY: 2Y*
moving planets

EIDOPHOR:
VT INSERT 1
STAR BACKING

SKAGRA: What are they doing?

ROMANA: What do you mean what are
they doing? They're just there.
They're ...

SKAGRA: Exactly. Spinning uselessly
through the void. And around them,
billions of people spinning uselessly
through their lives.

- 1) (3 next)
2) (4 next)

1) (on 4)
2) (on 3)

- 15/4 -

22

ROMANA: Says who.

SKAGRA: What I am now is not
important. But what I
shall be.

(HE CUPS HIS
HANDS TOGETHER,
THEN INVITES HER
TO LOOK INSIDE)

Look./

Shot 84: 3H'*
CMS Romana
She stands to
2-shot fav. Romana
Skagra circles
Romana. Hold on
her at end.

(SHE LOOKS INSIDE,
MYSTIFIED)

ROMANA: What?

SKAGRA: What do you see?

ROMANA: Nothing. Air.

SKAGRA: Nothing? Billions of atoms spinning
at random. Expending energy, running
down, achieving nothing. Entropy.
Like the stars./ But what is the
one thing that stands against
entropy, against random decay?

Shot 85: 4L'*
A/B

Shot 86: 3H'*
MCU Romana

ROMANA: (sotto) Life?/

Shot 87: 1M'*
MCU Skagra
Let him out L

- 15/4 -

88. 3 H'
Group shot fav. Romana
She backs into Krarg

SKAGRA: Life! See how the
atoms are arranged here. They have
meaning, purpose./ And what more
meaning and purpose than in here?

(HE INDICATES
HIS HEAD)

(HE IS MOVING
TOWARDS HER.)

Skagra X's to them

SHE BACKS AWAY.
SHE BACKS INTO
KRARG. SHE
STARTS, AND SPINS
ROUND)

ROMANA: What are these ... things?

89. 4 F'
MCU Romana

SKAGRA: My Krargs. They
shall be the servants of the new
generation./

90. 3 H'
A/B

ROMANA: You mean the next generation?
Or a new race?/

SKAGRA: Not a new race ...

ROMANA: But People, new people?

91. 4 F'
A/B

SKAGRA: No. Not people. A new person./

(ROMANA, BAFFLED
BUT HORROR-STRUCK)

92. 1 M'
High 2-shot
Commander/Skagra

KRARG COMMANDER: My Lord./

SKAGRA: Speak.

(Break next)

(on 1)

KRARG: We shall shortly require reinforcements.

Depress as Krarg X's
to 2-shot Skagra/Romana

SKAGRA: Then proceed.

KRARG COMMANDER: As my Lord commands.

They exit R

(THE KRARG
COMMANDER GOES
OFF TO THE KRARG
GENERATION ANNEXE)

SKAGRA: (TO ROMANA) You shall see.

(HE TAKES HER
WITH HIM)

RECORDING BREAK

3 to K'

WING FLAT TO POS 2

4F' 3E' 2D'

152. 4 F' / 9. INT. KRARG GENERATION ANNEXE,
CS Commander's CARRIER SHIP.
mitt on button

(THIS CONTAINS
COFFIN SHAPED
VATS FULL OF A
HEAVY GAS.

THE KRARG COMMANDER
HAS ENTERED./

153. 2 D'
WA vat
Romana & Skagra enter up L

SKAGRA AND
ROMANA FOLLOW)

ROMANA: What ...

SKAGRA: Watch!

(THE KRARG COMMANDER
PUSHES A BUTTON./

154. 3 E' (LOCKED OFF)
'light stick'
skeleton

INSIDE ONE OF
THE VATS, A VERY
BASIC FIBRE OPTIC
WIRE SKELETON LIGHTS
UP.

ROLL BACK & MIX

Krarg starts to form
(4 passes maximum)

CRYSTALS QUICKLY
BEGIN TO FORM ROUND
THE SKELETON. BLACK
CRYSTALS./

155. 2 D'
MCU Romana's reaction

(ROMANA APPALLED,
HORROR-STRUCK
ETC.)

RECORDING PAUSE

(on 1)

1V

10B. INT. SKAGRA'S SHIP. BRIG.

SHIP: Q TAPE: SYPHER Launch procedures activated.

TAPE STOP: 1 to W

1

- 23/4 -

4S, 3S, 2T

380. 2 T / 11. INT. VERY SMALL KRARG GENERATION
WA corridor wall ROOM INSIDE SKAGRA'S SHIP.
& vat

Q TAPE: SYPHER

(ONE SMALL
GAS FILLED VAT)

381. 3 S (LOCKED OFF) SHIP: (TAPE) Launch procedures activated./
'Light stick'
skeleton

ROLL BACK & MIX:

Krarg starts to form
(4 passes maximum)

(IN RESPONSE TO
THIS, A FIBRE
OPTIC SKELETON
LIGHTS UP, AND
A KRARG STARTS TO
FORM) /

382. 4 S (LOCKED OFF) /
Detail krarg body

ROLL BACK & MIX:

Large pieces
(4 passes maximum)

383. 3 S (LOCKED OFF) /
A/B
Krarg takes shape

Note: Record 30" each of both
shots to start; two shots
achieved within same
sequence of roll backs

RECORDING PAUSE

- 23/4 -

2B' 4C' 3G'

70. 3 G' / 11. INT. VERY SMALL KRARG GENERATION
WA corridor wall ROOM INSIDE SKAGRA'S SHIP.
& vat

Q TAPE: SYPHER

(ONE SMALL
GAS FILLED VAT)

71. 4 C'(LOCKED OFF) SHIP: (TAPE) Launch procedures activated./
'Light stick'
skeleton

ROLL BACK & MIX:

Krarg starts to form
(4 passes maximum)

(IN RESPONSE TO
THIS, A FIBRE
OPTIC SKELETON
LIGHTS UP, AND
A KRARG STARTS TO
FORM) /

72. 2 B'(LOCKED OFF)
Detail krarg body

ROLL BACK & MIX:

Large pieces
(4 passes maximum)

73. 4 C'(LOCKED OFF) /
A/B
Krarg takes shape

Note: Record 30" each of both
shots to start; two shots
achieved within same
sequence of roll backs

RECORDING PAUSE

/S/B TK 36/

/RUN TK 36/

TELECINE 1: DUR: 0'32"

Ext. Meadow. Morning.

The CAMERA FOCUSSES
on where the ship is,
even though we can't
actually see it.

We hear the disembodied
roar of the engines. The
CAMERA follows the
invisible ship up into
the sky.

END TELECINE 1.

S.O.F.



11

- 25/4 -

S/B TK 34/

RUN TK 34/

22

393. 2 Z / 12. MODEL SHOT (STUDIO)

Low full frame
Skagra's spaceship
pointing R & slightly
away from camera
against blue.

(AGAINST A FAST
STREAMING STAR
BACKGROUND THE
SHIP TAKES VISIBLE
SHAPE)

OVERLAY:

TK: Sequence 4/1 (16mm)

Slow fade up 2,
slow zoom out &
slow pan L

RECORDING PAUSE

4 to Y

- 25/4 -

12

- 27/4 -

22, 4Y

394. 2 Z / 13A. MODEL SHOT.

A/B

Skagra's spaceship
centre frame in LS

(THE SHIP COMES
TO A STANDSTILL
AGAINST THE STAR
BACKGROUND)

OVERLAY:

4Y - caption star backing

4Y pans slowly R
Slowly stop panning

RECORDING PAUSE

- 27/4 -

2

3S, 2T

384. 3 S (LOCKED OFF) / 13C. INT. SKAGRA'S SHIP. SMALL
A/B KRARG GENERATION CHAMBER.

ROLL BACK & MIX:

Final three passes
to complete Krarg

(THE KRARG GENERATION
IS NEAR COMPLETION.

Q SNOOP TAPE:
SYMPHER OR
VT EDIT

WE HEAR THE DISTORTED
VOICE OF THE DOCTOR
OVER AN INTERCOM AS
HE CARRIES ON HIS
VERBAL REPROGRAMMING
OF THE SHIP)

TAPE STOP (SET IN LIVE KRARG)

385. 2 T
A/B

Krarg is delivered from
from vat

Track it R up corridor

THE DOCTOR: (VO) Now switch your
conceptual geometer from analogue to
digital mode and keep triggering
feedback responses till you get a
reading of 75 dash 839.

SHIP: Accomplished.

TAPE STOP:

/2 to X/
/4 to Z/

MOVE TO CSO AREA FOR VORTEX

19

4C' 3G'

74. 4 C' (LOCKED OFF) / 13C. INT. SKAGRA'S SHIP. SMALL
A/B KRARG GENERATION CHAMBER.

ROLL BACK & MIX:

Final three passes
to complete Krarg

(THE KRARG GENERATION
IS NEAR COMPLETION.

Q SNOOP TAPE:
SYMPHER OR
VT EDIT

WE HEAR THE DISTORTED
VOICE OF THE DOCTOR
OVER AN INTERCOM AS
HE CARRIES ON HIS
VERBAL REPROGRAMMING
OF THE SHIP)

TAPE STOP (SET IN LIVE KRARG)

75. 3 G' /
A/B

Krarg is delivered from
from vat

THE DOCTOR: (VO) Now switch your
conceptual geometer from analogue to
digital mode and keep triggering
feedback responses till you get a
reading of 75 dash 839.

Track it R up corridor

SHIP: Accomplished.

TAPE STOP:

4 to S'

MOVE TO KRARG CARRIER COMMAND DECK

Note: Reset vat screens
& repaint when
possible

2Z, 4Y

395. 2 Z / 14. MODEL SHOT.
A/B

OVERLAY:
4Y - A/B

Slowly fade 2Z

Skagra's spaceship
lights flash as
it disappears

(WITH A GRANDING
NOISE, NOT UNLIKE
THAT OF THE TARDIS
IN OPERATION, THE
SHIP DEMATERIALISES)

TAPE STOP

3 to 2
2 to S/B for Z

S/B VT/

RUN VT/

3K' 2A'

93. 2 A' / 16. INT. KRARG CARRIER SHIP. COMMAND
2-shot Romana/Skagra DECK.
Pan L with Skagra
to sphere

(SKAGRA STANDING BY
THE SPHERE WHERE HE
MOUNTED IT ON
THE CONSOLE)

SCREEN:
VT INSERT 3
ROMANA IMAGES

SKAGRA: Now my dear, you shall see
that though your friend the Doctor
is unfortunately deceased, his mind
lives on in this sphere.

(HE PUTS HIS HAND
ON IT. /

94. 3 K'
O/shoulder Skagra
fav. screen

ON A SCREEN (OR POSSIBLY
AN INLAY ON THE WIDE
PANORAMIC SCREEN) FLASHES
A PICTURE OF ROMANA)

Ah, you see what is uppermost in his
mind. He is fond of you. /

95. 2 A'
CMS Romana
Pan her L to tight
deep 2-shot Skagra/Romana

(SOUR LOOK
FROM ROMANA)

But not what I am looking for.
Somewhere in his mind
lies the code that will unravel
the secrets of the book.

RECORDING PAUSE /3 to L'/

4M, 3N, 2R

INSERT FOR SCENE 16, EPISODE 4

129. 4 M / ROMANA
CU & MS Romana

130. 3 N /
BCU & MS Romana

131. 2 R /
CU & MS Romana

(SPEECH FROM Ep 2, Sc. 1)

B

4M, 5P, 2Q

13

230. 2 Q / 17. INT. PROFESSOR CHRONOTIS'S ROOMS.
LS Clare under table
Steady pan R to flashing lights on panel
(CLARE IS INSENSIBLE ON THE FLOOR.
THERE IS A LOW HUM IN THE ROOM.
ON THE CONSOLE WHICH SHE TOUCHED LIGHTS ARE WINKING.)
231. 5 P
CMS Clare, awakens. Tilt up. She hits her head
SLOWLY SHE AWAKENS.
SHE SHAKES HER HEAD AND LOOKS ABOUT.)
232. 2 Q
LS Clare. Pan her L & zoom in to MS at chair
Chronotis appears (in nightshirt & pallid make-up)
BEHIND AND ABOVE HER STANDS THE ZOMBIE LIKE FIGURE OF PROFESSOR CHRONOTIS, LOOKING TERRIBLY UNWELL.
233. 4 M
CU Clare
SHE STARTS)/
234. 2 Q
A/B
Crab R with Chronotis to panel
Clare stands up L
CHRONOTIS: What have you .../ What have you done with my machine?
(CLARE IS ASTONISHED TO SPEAK.
SHE IS NOT AT HER BEST.
CHRONOTIS WALKS OVER TO THE CONSOLE AND TOUCHES A FEW CONTROLS.
THE HUM CHANGES PITCH.)
235. 4 M
CMS Chronotis turns back
HE TURNS AND STARES AT HER)
236. 2 Q
CU Clare
Tea?/
(SHE IS TERRIFIED)
237. 4 M
A/B Pan L with Chronotis to Clare, who sits.

S/B TK 43

RUN TK 43

2Z, 4Z

392. 2 Z / 17A. MODEL SHOT.

Frontal shot
Skagra's spaceship
model against blue

(SKAGRA'S SHIP MOVING
SLOWLY THROUGH THE
VORTEX)

OVERLAY:

TK: Closing Title Sequence
thro' 8 level synth &
quantel - a/b

S/I:

4 Z

Light source through
tunnel lens

Slow zoom in on 2Z
Pan clockwise on 4Z a/b

TAPE STOP:

/S/B VT/

/RUN VT/

3L' 2A'

96. 3 L' / 20. INT. KRARG CARRIER SHIP.

O/shoulder Skagra
fav. screen

(SKAGRA CONCENTRATING
ON IMAGES THROWN
UP ON THE SCREEN FROM
THE DOCTOR'S MIND.

SCREEN:
VT INSERT 4
DOCTOR'S POV

LOTS OF DIFFERENT ANGLES ON
THE DOCTOR'S FACE,
INTERCUT WITH LOTS OF
PICTURES OF THE BOOK,
BOTH OPEN AND CLOSED
THERE ARE CLOSE UPS OF THE
PRINT.

SUPERIMPOSED ON THIS
ARE VERY RAPID COMPUTER
READOUTS, EACH OF WHICH
END WITH THE WORD
"INSOLUBLE". /

97. 2 A'
Tight 2-shot
Skagra/Romana

MEANWHILE ROMANA IS
WATCHING ANXIOUSLY)

ROMANA: What's so important about
the book?

SKAGRA: It is the Worshipful &
Ancient Law of Gallifrey.

ROMANA: I know that.

Zoom in to MCU Romana

SKAGRA: So what does a Gallifreyan
Judge still say when passing sentence?

98. 3 L'
WA fav. screen
Skagra/Romana fr. L

ROMANA: "We but
administer. You are imprisoned
not by this Court but by the
power of the Law". /

4M, 3N, 2R

INSERT FOR SCENE 20, EPISODE 4

123. 4 M / ROMANA
MCU Romana
looks L
124. 3 N /
MS Romana
looks L
125. 2 R / PROFESSOR CHRONOTIS
MS Professor
from kitchen door
126. 2 R /
BCU Professor
to camera
127. 3 N / SKAGRA
BCU Skagra
to camera
128. 4 M /
Profile CU Skagra
looks R

(ACTORS SHOULD SPEAK DIALOGUE)

4M, 3N, 2R

INSERT FOR SCENE 20, EPISODE 4

275. 2 R / CLARE
MS Clare
to camera

276. 3 N /
CU Clare
looks R

277. 3 N / CHRIS
CU Chris
to camera

278. 2 R /
MS Chris
looks L

279. 4 M / PORTER
MS Porter
looks L

280. 4 M /
CU Porter
looks L

(ACTORS SHOULD SPEAK DIALOGUE)

AS DIRECTED:

CAMS 4, 3 & 2

S/I
ANCHOR

BOOK IN DOCTOR'S HANDS

"Insoluble"

(on 3)

(SKAGRA HOLDS UP
THE BOOK)

SKAGRA: Precisely, by the power
of the law that used to be quite
literally true..

99. 2 A'
A/B

because
ROMANA: You mean/they no longer have
the book & the book was the law ... ?

100. 3 L'
A/B

SKAGRA: This book is the key with
which the Time Lords imprisoned its
most feared criminals. Salyavin
for instance/...

101. 2 A'
A/B
Take Skagra L

102. 3 L'
A/B

(HE BREAKS OFF AS
ANOTHER "INSOLUBLE"
FLASHES ON THE
SCREEN)

Skagra breaks fg
Romana up L

He doesn't know. He doesn't
know the code!

ROMANA: I'm glad you realise that.
It's about time.

(SKAGRA LOOKS AT HER.

TURNING THE THOUGHT
OVER IN HIS MIND)

SKAGRA: Time. About Time.
Of course! .. A Gallifreyan
code would have to include the
dimension of time.

103. 2 A'
MCU Skagra

(SKAGRA CONCENTRATES HIS
ATTENTION ON THE SPHERE)

Stop! Find me the Doctor's last
reference to time.

RECORDING PAUSE

/4 to R'/

(16)

- 43/4 -

2Z, 3Z, 4Y

400. 3Z + 2Z / 21A. MODEL SHOT.

3Z MS think tank
model.

2Z CS Skagra's
spaceship,
pointing L-R,
away from cam.

(SKAGRA'S SHIP
MATERIALISES IN
THE VICINITY OF THE
THINK TANK)

OVERLAY:

4Y - star backing.

Start with 3 over 4.
Then fade in 2.

Lights flash on model
spaceship as it
materialises.

TAPE STOP

- 43/4 -

B

4M, 3N, 2P

238. 3 N / 22. INT. PROFESSOR CHRONOTIS'S ROOMS.
MLS Chronotis
Pan him R to 2-shot
Chronotis/Clare (AS BEFORE)
239. 4 M
High tight
2-shot fav. Clare
Enters from left
240. 2 P
Low 2-shot fav.
Chronotis
Pan him L to sit.
Reverse shadow on Prof.
- CLARE: May I ask who you are?
- CHRONOTIS: I am ... I was ... /
I will be Professor Chronotis.
Oh dear me ... we Gallifreyans
have never managed to come up with
a satisfactory form of grammar
for these situations.
- CLARE: I don't understand. What's
happening? What situation?
- CHRONOTIS: Timelessness. Standing
obliquely to the Time Fields./
241. 4 M
Deep 2-shot
fav. Clare
- CLARE: Is that what we're doing?
- CHRONOTIS: Oh yes. And most
grateful I am to you for arranging
it.
- CLARE: Me! All I did was ...
242. 2 P
MCU Chronotis
- CHRONOTIS: I know./ A terribly ancient
Tardis this is. I
rescued it from the scrap heaps.
Not really allowed to have one.
Just as well I did though, or I'd
be dead. Still./
243. 4 M
MCU Clare
- CLARE: Still dead? /
244. 2 P
A/B

(on 2)

245. 4 M CHRONOTIS: Oh yes. I've been killed
A/B you know./ Only your/ timely mis-
246. 2 P handling of this machine meant that
A/B you tangled with my life streams
247. 4 M at the critical moment ./.. you're
A/B not following me are you?
- CLARE: No.
248. 2 P CHRONOTIS: Good./ Think of me
2-shot fav. Chronotis as a paradox in an anomaly and drink
your tea. We must find Skagra.
- CLARE: Yes.
249. 4 M CHRONOTIS: He has the book./
A/B
- CLARE: Ah.
- CHRONOTIS: You know of it?
250. 2 P CLARE: Er./
MCU Chronotis
- CHRONOTIS: It is a very dangerous
251. 4 M book and I have been careless. The
A/B book is the key to Shada./
- CLARE: Oh!
- CHRONOTIS: The ancient prison planet
252. 2 P of the Time Lords./ They have been
2-shot fav. Chronotis induced to forget about it.
- Crab L with Chronotis
to bring Clare fg R
- CLARE: I see.
- Elevate with Clare
as she stands
- CHRONOTIS: If Skagra is
meddling with mind control,
mind transference, he can only be go-
ing to Shada for one reason. And
it is imperative that he be stopped.

(Break next)

- 46/4 -

(on 2)

Chronotis re-appears

Pan Clare R to sit

CLARE: But why? What on earth's there?A CHRONOTIS: It's not a matter of what, it's a matter of who.

Note: Chronotis make-up
& costume back to
normal
Clare hair change

TAPE STOP:

2 to R

- 46/4 -

28

S/B VT/

RUN VT/

4R' 3L' 2A'

104. 2 A' / 22A. INT. KRARG CARRIER SHIP.
CS sphere
Tilt up to
2-shot Skagra/Romana (SKAGRA CONCENTRATING ON
THE SPHERE. /
105. 3 L'
O/shoulder Skagra
fav. screen THE REWIND EFFECT ON
THE SCREEN STOPS.

SCREEN:
VT INSERT 5
SPOOLING,
THEN BOOK

106. 2 A'
MCU Skagra B.C.U. THE BOOK IN THE
DOCTOR'S HANDS. /

SKAGRA REACTS WITH
EXCITEMENT)

107. 4 R'
Low WA Tardis fg L SKAGRA: I think I have the answer in
my hand. / Come, we will try a little
experiment.
- Crab R with them to
favour Tardis

(HE GOES TO THE
TARDIS,

HE HOLDS THE DOOR
OPEN, INVITING HER
TO ENTER WITH HIM)

RECORDING BREAK

4 to N'

3 to M'

3N

INSERT FOR SCENE 22A, EPISODE 4

281. 3 N / DOCTOR HOLDING BOOK
O/shoulder CS book
in Doctor's hands
He turns it over
Zoom in to book

2Z, 3Z, 4Y

401. 3Z + 2Z / 23. MODEL SHOT.

3Z Tighter on
think tank
model.

2Z A/B

(SKAGRA'S SHIP
DOCKING WITH
SPACE STATION)

OVERLAY:

4Y - star backing.

Slow pan L on 2
to reveal CS
spaceship prow as
it prepares to
dock.

TAPE STOP

3C, 5C, 4A

408. 5 C / 25. INT. THINK TANK. CORRIDOR.
L/A broken pipes,
etc.

SLOW TILT DOWN
and ZOOM OUT to
W/A corridor.

(SINCE WE LAST SAW
THIS IN EPISODE
ONE, IT HAS UNDER-
GONE SOME CHANGES.

Q TAPE:
SKAGRA'S
message.
Variable slow
speed.

IT IS NOW IN A
TERRIBLE MESS, WITH
BROKEN EQUIPMENT,
RUBBISH AND DIRT
LYING ABOUT THE
PLACE. EVEN COB-
WEBS.

ESTABLISH.

FAINTLY WE HEAR THE
RECORDED MESSAGE -
NOW A BIT SCRATCHY,
"This is a recorded
message. The
Foundation for the
Study of Advanced
Sciences is under
strict quarantine.
Do not approach.
Do not approach.
Everything is under
control".

409. 4 A / A FEW FAINT
SCURRYING SOUNDS,
THEN SILENCE./

Arch to shuttle
area.

Chris appears,
followed by Doctor.

FROM THE DOOR MARKED
SHUTTLE, THE DOCTOR,
AND CHRIS.

THEY TREAD VERY
WARILY. IT IS VERY
SPOOKY. HALF THE
LIGHTING IS OUT OF
ORDER, SO IT IS LIT
WITH POOLS OF LIGHT)

(3 next)

(On 4)

Track back to
hold 2-shot.

THE DOCTOR: Where are we?

CHRIS: I don't know.

THE DOCTOR: Same here.

CHRIS: And I don't believe we've
travelled hundreds of light years.

THE DOCTOR: Why not?

CHRIS: No-one can travel faster
than light. Einstein.

THE DOCTOR: You understand
Einstein?

CHRIS: Oh yes.

THE DOCTOR: And Quantum theory?

CHRIS: Yes.

THE DOCTOR: And Planck?

CHRIS: Yes.

THE DOCTOR: And Newton?

CHRIS: Yes.

THE DOCTOR: Schoenberg?

CHRIS: Of course.

(3 next)

(On 4)

THE DOCTOR: You've got a lot to
unlearn.

Pan L to see
notice.

(THE DOCTOR GOES
TO A SIGN ON THE
WALL. HE READS)

"Institute for advanced science
studies".

Crab L to fav.
Doctor.

CHRIS: Advanced state of decay.

THE DOCTOR: Shhh!

CHRIS: What?

They move from
cam.

THE DOCTOR: Did you just hear
something?

(THEY PAUSE.

410. 3 C
LS Corridor.
Pan Doctor & Chris
to open door.

THEY HEAR NOTHING./

THE DOCTOR AND
CHRIS HAVE COME TO
THE MAIN CHAMBER
DOOR.

411. 2 F
Tight 2-shot
Doctor/Chris.
Doctor X's f/g.

IT IS OPEN, BUT
THERE IS ONLY A
DIM LIGHT INSIDE.✓

THEY ENTER
CAUTIOUSLY)

(1 next)

(On 2)

2F, 1H (in 2's loop)

26. INT. SPACE STATION. MAIN CHAMBER.

THE DOCTOR: The think tank.
Quite interesting.

412. 1 H CHRIS: Fascinating. Absolutely
High long 2-shot fascinating./ Does this stuff mean
anything to you?

Depress with
Doctor and swift
tilt down to favour
group of scientists
silently lolling.

THE DOCTOR: Oh, yes.

TAPE STOP:

3F, 2G, 4J

295. 2 G /27. INT. TARDIS.
Crab R (TO BE SCENE 24A - NO SCENE 27 IN ASSEMBLY)
over central console to
reveal Skagra's book fg R. (SKAGRA & ROMANA. Tardis console twitches with book.)
SKAGRA HAS THE BOOK AND IS EXAMINING IT.
HE OPENS THE BOOK AT THE FIRST PAGE.
HE TURNS THE PAGE./
296. 3 F /3-shot column/
Skagra/Romana THE CENTRAL COLUMN OF THE TARDIS GIVES A SMALL TWITCH, WHICH SKAGRA DOESN'T NOTICE.
297. 2 G /ROMANA DOES. SHE LOOKS ALARMED./
CS book.
As Skagra leaves R, tilt up thru moving console to MS Skagra.
SKAGRA TURNS THE NEXT PAGE. THE COLUMN TWITCHES AGAIN. THIS TIME SKAGRA NOTICES. WITH MOUNTING EXCITEMENT, HE ESTABLISHES THAT TURNING THE PAGES IN ORDER OPERATES THE COLUMN. THEN HE STOPS TURNING. THE COLUMN SLOWS TO A HALT)
298. 3 F /SKAGRA: Exactly! Time runs backwards over the book. So I turn the pages within the time field of this machine and the machine operates. Good./
CU Romana /And turning the last page will
299. 4 J /take us to Shada./
CU Skagra
300. 3 F /ROMANA: Beware Shada!/
A/B
301. 4 J /CMS Skagra.
He slams book shut. (WITH GREAT SATISFACTION, HE SLAMS THE BOOK CLOSED)

RECORDING BREAK

29

4N' 3M'

108. 4 N' / 28. INT. KRARG CARRIER SHIP.
Profile / COMMAND DECK
BCU Skagra

(SKAGRA, PUSHING
ROMANA IN FRONT OF
HIM, EMERGES WITH
THE BOOK.

HE IS MET BY THE
KRARG COMMANDER)

109. 3 M' / SKAGRA: I have broken the code. /
3-shot Skagra/Romana/
Commander

KRARG COMMANDER: We can repair
my Lord.

Commander exits u/stage

SKAGRA: Fool, make all the
preparations for the entry into Shada.

(HE TURNS TO
ROMANA)

Crab L with Skagra to
tight 2-shot
Romana/Skagra

And now my dear you must prepare
yourself to meet one of the most
powerful criminals in history.

ROMANA: Salyavin ... ?

SKAGRA: A man the Time Lords chose
to forget.

RECORDING BREAK

4 to Q'

3 to L'

2 to H'

2F, 1H (in 2's loop)

413. 1 H / 29. INT. THINK TANK MAIN CHAMBER.

Tight group
scientists, more
animated.

(THE DOCTOR AND
CHRIS SURROUNDED
BY THE SCIENTISTS

Tilt up to
MS Chris.

THE DOCTOR AND CHRIS
SHRINK BACK AS THE
MEN COME UP AND PAW
THEM IN A WRETCHED
BRAINLESS WAY.

THEY EMIT SENSELESS
MOANS (THE MEN THAT
IS, NOT THE DOCTOR
OR CHRIS UNLESS THEY
PARTICULARLY WANT TO)

414. 2 F CHRIS: Who are they?/ What are they
Doctor f/g R. Doctor?

Chris arrives
to 2-shot.

(IT BECOMES CLEAR
THAT THEY ARE NOT
THREATENING, MERELY
PATHETIC)

THE DOCTOR: Victims of Skagra's brain
drain.

(GENTLY HE TAKES
HOLD OF ONE OF
THEM AND EXAMINES
HIS FACE AND EYES)

Doctor sits in
seat 4.

Their intelligence power has been stolen.
But their experience patterns might
remain.

Crab R to hold
2-shot, Chris
R f/g.

CHRIS: Yes but if only they could tell
us what happened.

THE DOCTOR: Mmm.

(Break next)

(29)

- 58/4 -

(on 2)

CHRIS: If only they could tell us
what happened to them.

(THE DOCTOR HAS A
LOOK AT THE CONE,
AND AT SOME OF
THE SURROUNDING
EQUIPMENT)

Doctor comes
forward to
2-shot, fav.
Chris.

THE DOCTOR: Bristol. I want you to
do something for me.

CHRIS: Certainly.

THE DOCTOR: It won't be very
pleasant.

CHRIS: Oh!

TAPE STOP:

3 to D; 4 to H

- 58/4 -

3D, 2F, 4H

415. 3 D / 31. INT. "THINK TANK" MAIN CHAMBER.
2-shot Doctor/
Caldera

(THE DOCTOR HAS
PLACED ONE OF THE
MEN, WHOM WE SHALL
CALL CALDERA ON
THE SIDE OF THE
CONE. THE OTHERS
COWER IN CORNERS.
CHRIS IS LYING ON
ANOTHER OF THE
RECESSED SIDES.
THE DOCTOR MANIPULATES
SOME CONTROLS)

416. 4 H THE DOCTOR: Bristol?/
Chris L f/g.

Elevate as Doctor
X's b/g and
centre on Chris
as Doctor X's
f/g.

CHRIS: Yes.

THE DOCTOR: I'm going to let this
man have access to your intelligence
reserves. It'll only be temporary, but
it will allow him to function.

CHRIS: I just hope you know what you're
doing.

417. 2 F THE DOCTOR: So do I. Now, take a deep
Deep 2-shot Doctor/ breath. Ready?/
Chris over console.

418. 4 H (HE PULLS A SWITCH./
CMS Chris blacks out.

419. 2 F CHRIS JOLTS AND
A/B BLACKS OUT./

Pan Doctor L to
Caldera.

CALDERA'S EYES ARE
STILL CLOSED. SLOWLY
INTELLIGENT THOUGHT
RETURNS TO HIM)/

420. 3 D
MS Caldera.
Doctor in from L.
Zoom in to tight
2-shot.

CALDERA: Skagra!!

TAPE STOP: STRIKE CONSOLE. /2 to G/

3D, 2G, 4H

421. 4 H / 33. INT. "THINK TANK" MAIN CHAMBER.
CMS Chris,
zonked out.

(THE DOCTOR INTERVIEWING
CALDERA WHO IS STILL
IN HIS POSITION ON
THE CONE.

CHRIS HAS BLACKED
OUT)

CALDERA: Who are you?

422. 2 G
M.2-shot fav.
Doctor, with
scientists
grouped in b/g.

THE DOCTOR: The Doctor./

CALDERA: What are you doing here?

THE DOCTOR: Who are you?

CALDERA: My name is Caldera.

(THE DOCTOR RECOGNISES
THIS NAME WITH A
START)

423. 3 D
CU Caldera

THE DOCTOR: What! J.F.K.L. Caldera?/

CALDERA: The same.

THE DOCTOR: The neurologist?

424. 2 G
CU Doctor

CALDERA: Yes./

THE DOCTOR: A privilege to meet you
sir. One of the greatest brains of
your generation./

425. 3 D
A/B

CALDERA: So are we all. There's
Thira, the psychologist./ (Cont...)

426. 2 G
CMS Doctor

(3 next)

(On 2)

Tilt up with
Doctor to
favour scientists.

CALDERA: (Cont.) Professor Santori the
parametricist, Doctor Ia, the biologist,
and Professor Akrotiri ...

(THE DOCTOR BOGGLES)

427. 3 D THE DOCTOR: Some of the greatest minds
A/B in existence./

(THEIR APPEARANCE
CLEARLY IS IN
CONTRAST TO THIS)

428. 2 G CALDERA: And Doctor Skagra./ Also a
A/B Hold geneticist. And astro-engineer./ And
Doctor to Caldera. cyberneticist. And neuro-structuralist
429. 3 D And moral theologian./
A/B
430. 2 G
CU Doctor THE DOCTOR: And too clever by at
least seven eighths. But who is he?
431. 3 D Where did he come from?/
Tight 2-shot
fav. Caldera

(2 next)

(On 3)

CALDERA: We don't know. He was very impressive. He offered very handsome fees, so we agreed.

THE DOCTOR: To do what?

CALDERA: Don't you see? The Think Tank was his. He set it up./

432. 2 G
M.2-shot fav.
Doctor.

THE DOCTOR: He did? What for?

Slow crab R and
in to favour
Caldera.

CALDERA: The pooling of intellectual resources by electronic mind transference. He conceived it on the grand scale - just how grand we didn't realise at first, not till after we had built the sphere, and then it was too late. He stole our brains./

433. 3 D
Tight 2-shot
fav. Caldera

(4 next)

(On 3)

3D, 2G, 4H

33B. INT. THINK TANK. MAIN CHAMBER.

(CALDERA IS NOW
STRUGGLING TO TALK)

CALDERA: Stole our brains.

434. 4 H THE DOCTOR: Easy! Easy!/
Chris R f/g,
tosses restlessly.

435. 3 D (CHRIS TOSSES
RESTLESSLY)/
M.2-shot, fav.
Caldera

CALDERA: The whole of humanity ...

THE DOCTOR: What? The whole of
humanity?

Slow zoom in
to MCU Caldera

CALDERA: The whole ... but he needed ...

THE DOCTOR: Needed? Needed what?

436. 2 G CALDERA: One mind. One unique mind.
MCU DOCTOR A man called Salyavin./

THE DOCTOR: Salyavin.

Caldera wipes
shot.

(CALDERA LOSES
CONCIOUSNESS)

TAPE STOP /5 to Y/ /2 to F/

RECORDING ORDER FOR SCENE 36:

- 1) The Scene
- 2) Shot 3D*

3D, 1F, 2G, 2F, 4H

Note: Post-gallery red mist
& indigo noise as appropriate

5Y - French lacquer screen

437. 4 H / 36. INT. THINK TANK MAIN CHAMBER.

Tight 2-shot
Chris/Doctor

They stand to:

(THE DOCTOR IS
HELPING CHRIS
OUT OF HIS
POSITION ON THE
CONE)

DOCTOR: Bristol! Bristol!

438. 2 F
Long 2-shot fav. Doctor
Elevate as they come
downstage

CHRIS: I feel marvellous./

DOCTOR: It'll soon pass. You're
fit.

(HE INDICATES THE
STILL FORMS OF
THE FIVE SCIENTISTS)

CHRIS: What did you find out?

THE DOCTOR: Not enough to find
Skagra. Just enough to scare
me out of my wits./

439. 4 H
MS K9 thro' door

/ 1 to F /
/ 2 to G /

(AT THAT INSTANT
K9 BURSTS IN)

440. 1 F
CMS Doctor

K9: Master - /

THE DOCTOR: K9! Why aren't you back
at the.... /

441. 2 G
CS Krarg's feet
Swift tilt up Krarg body
INLAY
5 Y - French Lacquer Screen
Full Red

(1 next - fast)

- 70/4 -

442. 1 F
A/B Doctor's reaction
- Shot 442A: 3 D*
CS burn mark as
Krarg slashes wall
443. 3 D
Group shot cowering
Scientists
444. 1 F
Tight 2-shot
Chris/Doctor
445. 4 H
CMS K9
446. 2 G
CS Krarg
Pan him R
447. 3 D
Tight group Scientists
448. 1 F
A/B Doctor X's fg
449. 4 H
WA fav. Krarg
- (HE NEED GO NO
FURTHER, FOR THE
KRARG LOOMS INTO
SIGHT, ITS FOOT-
STEPS LEAVING A
SMOKING TRAIL.
- IF ITS FLAILING
HAND TOUCHES THE
WALL, A CRACKLE
AND BURN MARK
RESULT)/
- DOCTOR: (TO CHRIS) Get back!
K9! Try and hold it back./
- K9: Power supply at danger level -/
- (HE TURNS BACK TO
THE ROOM AND TO
CHRIS)/
- Chris! Help me -/

Doctor tries to clamber
over console

ROLL BACK & S/I:
4Y - Sparks at second pass

(HE MOVES TO THE
CONE TO TRY AND
HELP THE SCIENTISTS,
BUT THE HEAT FROM
THE KRARG FORCES
HIM TO ONE SIDE.

THE KRARG BLUNDERS
BETWEEN HIM AND
THE CONE)

CHRIS: Doctor! Look out!

450. 2 G
CS Krarg's flailing
arms hits console
- ROLL BACK & S/I:
4Y - Sparks at second pass
451. 3 D
A/B
452. 1 F
CMS Doctor, beaten back
Pan him R to Chris
453. 4 H
A/B Krarg comes
to camera
454. 1 F
A/B
455. 4 H
A/B Krarg fills frame
- (THE FLAILING ARMS
OF THE KRARG ARE
HITTING PIECES OF
MACHINERY, CAUSING
IMMENSE SPARK JUMPS.
- THE RED MIST STARTS
TO GROW./
- THE DOCTOR IS BEATEN
FURTHER BACK./
- THE RED MIST NOW
OBSCURES MOST OF /

(Break next)

- 70/4 -

(37)

- 71/4 -

(on 4)

THE CENTRE OF THE
ROOM)

TAPE STOP:

- 71/4 -

/S/B TK-43//RUN TK-43/TELECINE: DUR: 51" or 1'12"S.O.F.

Closing titles.

S/I

TJs:

- | | |
|--|--|
| 1) Doctor Who
TOM BAKER | 13) Studio Lighting
MIKE JEFFERIES
Studio Sound
JOHN HARTSHORN |
| 2) Romana
LALLA WARD | 14) Costume Designer
RUPERT ROXBURGHE-JARVIS
Make-Up Artist
KIM BURNS |
| 3) Skagra
CHRISTOPHER NEAME | 15) Script Editor
DOUGLAS ADAMS |
| 4) Professor Chronotis
DENIS CAREY | 16) Designer
VICTOR MEREDITH |
| 5) Chris Parsons
DANIEL HILL | 17) Producer
GRAHAM WILLIAMS |
| 6) Clare Keightley
VICTORIA BURGOYNE | 18) Directed by
PENNANT ROBERTS
(c) BBC1979 |
| 7) Caldera
DEREK POLLITT | |
| 8) Ship
SHIRLEY DIXON | |
| 9) Voice of K9
DAVID BRIERLEY
Voice of the Krangs
JAMES COOMBES | |
| 10) Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS | |
| 11) Production Assistant
RALPH WILTON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
OLIVIA BAZALGETTE
Assistant Floor Manager
VAL McCrimmon | |
| 12) Visual Effects Designer
DAVE HAVARD
Electronic Effects Operator
DAVE CHAPMAN
Vision Mixer
JAMES GOULD
Videotape Editor
ROD WALDRON | |